

**PSYCHOLOGICAL ASPECTS OF THE EXPLICATION  
OF CATEGORY OF EXPRESSIVENESS  
IN ART TRANSLATION**

**Ernest Ivashkevych**

The translator, a postgraduate student,  
Rivne State University of the Humanities,  
12 Stepan Bandera Str., Rivne, 33000  
[erikguetta@mail.ru](mailto:erikguetta@mail.ru)

---

**ABSTRACT**

*In this article there were analyzed the ways of explication of the category of expressiveness in the translation by P. Sokolovskyi of the novel by Kurt Vonnegut «Slaughterhouse-Five or The Children's Crusade: A Duty-Dance with Death». The author of the article admitted psychological context of the category of expressiveness.*

*It was shown that features of art translation, one of the types of translation activity, is determined both by linguistic and extra-linguistic factors. It was underlined that expressiveness was imaginative language which appeared on the background of stylistically neutral means and contexts; that's why expressive semantic categories were considered as stylistics ones.*

*In this article there were shown psychological aspects of the explication of category of expressiveness in art translation are: anthropocentrism (research of objects by their role, purpose and functionality for the person); expansionism (a trend towards integration processes, the result of which is doing interdisciplinary research); neofunctionalism (integration of scientific disciplines in order to build a theory of language usage); explanatory (the desire to explain phenomena from different points of view).*

**Key words:** *the category of expressiveness, anthropocentrism, expansionism, neofunctionalism, explanatory.*

**For citation:**

**Ivashkevych, E. (2017).** Psychological aspects of the explication of category of expressiveness in art translation. *Psycholinguistics*, 22 (1), 92–103.

## Introduction

The actuality of the study of features of art translation, one of the types of translation activity, is determined both by linguistic and extra-linguistic factors. Linguistic justification can be considered as the need for further development of the theory of art translation, as well as the need to improve its methodology. The analysis of the problems of art translation reveals the lack of sufficient knowledge about the means of translation, in particular, the spoken and colloquial language in the text of the translation. Consequently, the study of the strategies of translation of artistic text will reveal its specificity and thus optimizes the translation process. Among the extra-linguistic factors can be attributed the progress of science, which entails the growth of scientific publications, requiring more qualitative translation. That is why the translation of the artistic text is closer to the original, the faster its objectification in the foreign-language community.

In this research we've to analyze the ways of explication of the category of expressiveness in the translation by P. Sokolovskiy of the novel by Kurt Vonnegut «Slaughterhouse-Five or The Children's Crusade: A Duty-Dance with Death», we've to admit psychological context of the category of expressiveness.

*The object* of this research is the strategies of the translation of fiction that amplified the reproduction of the category of expressiveness and *the subject* of this research is the peculiarities of explication of the category of expressiveness in the translation of the novel by Kurt Vonnegut «Slaughterhouse-Five or The Children's Crusade: A Duty-Dance with Death».

*The purpose* of this research is to study the peculiarities and psychological context of the explication of the category of expressiveness in the translation of the novel by Kurt Vonnegut «Slaughterhouse-Five or The Children's Crusade: A Duty-Dance with Death».

*Scientific novelty and theoretical significance* of the research is: the problem of the translation of novels got its further development; there were analyzed and on the theoretical level there were identified main features of colloquial and everyday vocabulary at all linguistic levels; there were analyzed the strategies of the translation by Kurt Vonnegut of lexical units from English into Ukrainian in the

translation of the novel «Slaughterhouse-Five or The Children's Crusade: A Duty-Dance with Death»; *firstly* additional strategies of the translation of lexical units used by P. Sokolovskyi were proposed; *firstly* it was analyzed the ways of explication of the category of expressiveness in the translation of the novel by Kurt Vonnegut «Slaughterhouse-Five or The Children's Crusade: A Duty-Dance with Death»; there were systematized the peculiarities of the translation of lexical units of this novel, there were identified the main difficulties of the translation of the novel «Slaughterhouse-Five or The Children's Crusade: A Duty-Dance with Death».

**Expressiveness** is imaginative language which appears on the background of stylistically neutral means and contexts; that's why expressive semantic categories are considered as stylistics ones. Usually semantic contexts of imagery are produced by the sense contexts and by the appearance in the meaning of the word evaluated and character-emphasized elements. It was indicated that the formation of expression plays a significant role in spoken and household vocabulary and in forming of stylistic means.

So, according to the translation of colloquial and everyday vocabulary in the scientific literature (researches done by L.V. Kolomiyets (2011), V.N. Komissarov (1980), R.K. Min'yar-Byeloruchev (1980), T.O. Fesenko (2001), O.D. Shveytser (1973) and others), there are such strategies of the translation of novels: the inclusion of additional elements into the text (author's inclusions into the translation); the omission of items which are non-productive as the reader thinks; the transformation of the semantic structure of words and phrases; compromise solution in the translation; the usage of adequate replacements (interpretation, antonymic translation, compensation); finding functional equivalents; the author's translation.

In the research the ways of explication of the category of expressiveness in the translation of the novel by Kurt Vonnegut «Slaughterhouse-Five or The Children's Crusade: A Duty-Dance with Death» by the interpreter P. Sokolovskyi were analyzed. In the translation of the novel there are different strategies of translation. In this article we'll analyze the peculiarities of the reproduction of the category of expressiveness in the translation of P. Sokolovskyi spoken

and everyday vocabulary of Kurt Vonnegut's novel, «Slaughterhouse-Five or The Children's Crusade: A Duty-Dance with Death». Thus, in the translation of the novel there are different strategies of translation that we'll describe in future in our other researchers. In this article, in particular, let us dwell on the translation by P. Sokolovskiy using the strategy of «finding a functional analogue». This strategy involves the use of a conversational version of a token as a translator, or emphasize on the translation of slang, vulgarism, colloquial words, everyday vocabulary, argot, curse and etc.

As a colloquial word P. Sokolovskiy translates *the famous limerick* (Vonnegut, 2006: 2) – *жартівливий віршик* (Vonnegut, 2007: 3). Common meaning «the famous limerick» is «знаменитий», «прославлений», «славний», «відомий». As a colloquial word «the famous limerick» means «чудовий». Also «limerick» is the city of Limerick, which in spoken terms means «жартівливий віршик» (Multitran Dictionary). In this example there is a translation of a colloquial word.

Let's analyze other examples of the reproduction by P.Sokolovskiy the category of expressiveness using the strategy of «finding a functional analogue»:

– *I work in a lumbermill there* (Vonnegut, 2006: 2) – *Працюю тут на тарпаку* (Vonnegut, 2007: 3). The word «lumbermill» means «лісопереробний завод» (Multitran Dictionary). In this example the translator uses a spoken version of the word.

– *...swivel his scrawny neck* (Vonnegut, 2006: 3) – *...й витягував худу шию* (Vonnegut, 2007: 6). «Swivel» is translated as «шарнірний анкер», while in a spoken language version it is «витягував» (Multitran Dictionary).

– *And he would bounce the bag on my insteps* (Vonnegut, 2006: 3) – *І раз у раз стукав торбою мене по нозі* (Vonnegut, K., 2007: 6). The word «bounce» denotes a medical term «конфігурація тилу стопи», «підйом». In the standard speech «bounce» is «стрибок», «скачок» (Multitran Dictionary). In this example there is a translation of a colloquial word «стукати».

– *...we were all covered with baby fat* (Vonnegut, 2006: 3) – *...щоб ми взялися молоденьким жирком* (Vonnegut, 2007: 6).

– *Search me* (Vonnegut, K., 2006: 4) – *Спитай мене, а я – тебе!* (Vonnegut, 2007: 7). In generally accepted version «search me» means «пошук», «обшук», in a colloquial one it is «спитай мене».

– *...that nobody was ridiculous* (Vonnegut, K., 2006: 4) – *...що немає людей дивних* (Vonnegut, 2007: 7). «Ridiculous» is translated as «смішний», «сміховинний», «безглуздий», «обурливий», as a colloquial word it is «дивний» (Multitran Dictionary).

– *...or bad or disgusting* (Vonnegut, 2006: 4) – *...бридких або лихих* (Vonnegut, K., 2007: 7). «Disgusting» means «огидний», «мерзотний», «противний», «потворний». As a colloquial word it is translated as «лихий», «барахляна», «паскудний» (Multitran Dictionary).

– *So he was hoisted into the air* (Vonnegut, 2006: 4) – *Отож підлога вислизнула йому з-під ніг* (Vonnegut, K., 2007: 7). «Hoisted» in a common meaning is translated as «піднімати», «втаскувати» (Multitran Dictionary). In this example there is a translation of a colloquial word.

– *Say you have some sad news* (Vonnegut, 2006: 4) – *Скажіть, що у вас неприємна новина* (Vonnegut, K., 2007: 7). «Sad» in a common meaning is translated as «сумний», «сумовитий», «тьмяний», «невтішний» (Multitran Dictionary). In this example there is a spoken variant of the translation.

– *Did it bother you?* (Vonnegut, 2006: 4) – *А вам було неприємно?* (Vonnegut, K., 2007: 7).

– *Heck no, Nancy* (Vonnegut, 2006: 5) – *Чого б то, Ненсі?* (Vonnegut, 2007: 9). Translation of «Heck no» has also its equivalent «скажіть на милість» (Multitran Dictionary). In this example there is a spoken variant of the translation.

– *Those were our scrawny years* (Vonnegut, 2006: 5) – *То були наші худі літа* (Vonnegut, 2007: 9). «Scrawny» in the common sense is translated as «циплячий», «щуплий», «хирлявий» (Multitran Dictionary). In this example there is a spoken variant of the translation.

– *I got into some perfectly beautiful trouble* (Vonnegut, 2006: 5) – *Там я мав неймовірну дивну халепу* (Vonnegut, 2007: 15). The word «trouble» means «турбота», «хвилювання»,

«тривожність», «неприємність» (Multitran Dictionary). In this example their usage and translation are spoken.

– *It is so short and jumbled and jangled* (Vonnegut, 2006: 8)  
 – *Вона така коротка, безладна й хаотична* (Vonnegut, 2007: 15).  
 The word «jumb!» means «звалений до купи», «змішаний», «сплутаний». In turn, the word «j angl» means «видавати різкі, нестрункі звуки» (Multitran Dictionary). In this example their usage and translation are spoken.

– *...which make massacre machinery* (Vonnegut, 2006: 8)  
 – *...які виробляють зняряддя для різанини* (Vonnegut, 2007: 16).  
 The word combination «massacre machinery» means «машини», «деталі для машини» (Multitran Dictionary). In this example the usage and the translation of this word combination are spoken.

– *...we need machinery like that* (Vonnegut, 2006: 8) – *...ніби нам потрібні такі зняряддя* (Vonnegut, 2007: 16).

– *The second hand on my watch would twitch once, and a year would pass, and then it would twitch again* (Vonnegut, 2006: 8)  
 – *Секундна стрілка на моєму годиннику смикалась раз, і минав цілий рік, поки вона смикалась удруге* (Vonnegut, 2007: 16).  
 A common meaning of «twitch» means «різко сіпатися, тягнутися» (Multitran Dictionary). In this example the translation is spoken.

– *...until his skull was cracked* (Vonnegut, 2006: 9) – *...поки йому розтпрощило черепа* (Vonnegut, K., 2007: 17).

– *Time obsessed him* (Vonnegut, 2006: 9) – *Думка про час не давала йому спокою* (Vonnegut, 2007: 17). The word «obsess» is translated as «оволодіти розумом», «переслідувати» (Multitran Dictionary). In this example its usage and translation are spoken.

– *...line wants to stop the bustling of a street crowd* (Vonnegut, 2006: 9) – *...в якій Селін хоче затримати рух вуличної юрби* (Vonnegut, 2007: 17). The word «bustling» is translated as «метушня», «занепокоєння» (Multitran Dictionary). In this example its usage and translation are spoken.

– *Those were vile people* (Vonnegut, 2006: 9) – *...жили зінсумі люди* (Vonnegut, K., 2007: 17). The word «vile» is translated as «підлий», «низький», «мерзенний» (Multitran Dictionary). In this example its usage and translation are spoken.

– *Billy has gone to sleep a senile widower* (Vonnegut, 2006: 9) – *Він заснув підстаркуватим удівцем* (Vonnegut, 2007: 18). The word «senile» is translated as «старезний», «похилий» (Multitran Dictionary). In this example its usage and translation are also spoken.

– *...but he was a dazed wanderer far behind the new German lines* (Vonnegut, K., 2006: 12) – *...але, зачмелений, блукав тепер уже в глибокому тилу німців* (Vonnegut, 2007: 24). The word «daze» is translated as «здивування», «заціпеніння» (Multitran Dictionary). In this example the translation of «daze» is colloquial.

– *The gun lapped up snow* (Vonnegut, 2006: 13) – *Сніп вогню тридцяти футів завдовжки випалив і сніг* (Vonnegut, 2007: 26). The lexical unit «lapp» means «саам», «саамський» (Multitran Dictionary). In this example the translation of «lapp» is colloquial («випалив і сніг»).

– *...and mean* (Vonnegut, 2006: 13) – *...та підлий* (Vonnegut, 2007: 26). The lexical unit «mean» has meaning «спосіб», «дрібна душа» (Multitran Dictionary). In this example the translation of «mean» is colloquial.

– *...and lined with spikes* (Vonnegut, 2006: 14) – *...і зсередини нашпигованого цвяхами* (Vonnegut, K., 2007: 27). The lexical unit «line» is translated as «риса», «штрих» (Multitran Dictionary). In this example the translation of «line» is colloquial.

– *Weary told Billy about neat tortures* (Vonnegut, 2006: 14) – *Вірі розповів Біллі про різні вигадливі тортури* (Vonnegut, 2007: 27). The lexical unit «neat» is translated as «чистий», «охайний» (Multitran Dictionary). In this example the translation of «neat» as «вигадливі» is colloquial.

– *...a ghastly crucifix on the wall* (Vonnegut, 2006: 15) – *...нід моторошним розп'яттям на стіні* (Vonnegut, 2007: 29). The lexical unit «ghastly» is translated as «страшений» (Multitran Dictionary). In this example we have a deal with colloquial variant of the translation.

– *He had a dirty picture of a woman attempting sexual intercourse with a Shetland pony* (Vonnegut, 2006: 15) – *І до всього порнографічну листівку, яка зображала жінку, що намагалась злягтися з шотландським поні* (Vonnegut, 2007: 30).

– ...for attempting *to sell* a gentleman a picture of the woman and the pony (Vonnegut, 2006: 16) – ...за спробу *збути* якомусь панкові фотографію жінки з поні (Vonnegut, 2007: 30).

– *Lefevre argued* (Vonnegut, 2006: 16) – *Лефевр твердив* (Vonnegut, 2007: 30).

– ...that he *bustled* back and forth between Billy and the scouts (Vonnegut, 2006: 16) – ...що він раз по раз *ганяв* поміж Біллі й розвідниками (Vonnegut, 2007: 30). The lexical unit «bustle» means «метушня», «галас» (Multitran Dictionary). In this example we have a deal with colloquial variant of the translation.

More often (in 58%) P. Sokolovskiy uses a strategy «**finding out the functional analogue**». This strategy anticipates the usage by the interpreter the spoken version of the word, or its translation as slang, vulgarism, jargon, curse, colloquial word, argot. They are used by the interpreter to add additional expressiveness. The strategy «finding the functional analogue» is used by P. Sokolovskiy for the explication of the category of expressiveness in a case of translation of stylistic meanings. For example, translation of effimism, allusion, pun, oxymoron, simile, metaphor, metonymy, hyperbola, inversion, repetition.

Another strategy which P. Sokolovskiy uses in his translation is «**the author's strategy of translation**» (in 27% cases). It is directed on the achievement of the most important goal of professional translation, such as displaying implicit and explicit meanings of the original text in order to preserve maximum freedom of interpretation. It was shown that in a translation of P. Sokolovskiy there are **author's inclusions into translation** (in 5% cases). We tell about them when there isn't lexical units in the original text, but in the translation it appears, creating enough natural view. So, it seems that colloquial and everyday words there are in the original of the text. Additional expressive importance is played the strategy «**translation with the help of compromise solution**» (it is used in 3% cases). This strategy is implemented by P. Sokolovskiy when the translator reproduces the original expression in the author's style and thus uses metonymy.

We offer the additional strategy according to the translation of colloquial and everyday vocabulary, which determines as *the strategy of amplification*. This strategy takes a place when colloquial and



everyday vocabulary is in the text of original, but the words which are in conjunction with colloquial and everyday vocabulary are missed, and the interpreter offers these words using his/her imagination. In this case, the translator uses the *mechanism of anticipation* – that is prediction based on the context of the previous text, and finally, there is amplification of the expression.

We also offer *a strategy for updating lexical items which underline human emotions*. Proposing this strategy, we had to underline the fact that was provided not only information exchange of speakers' thoughts, but also we'd like to emphasize of the reflecting of speakers' emotional state. Proposing this strategy we also came from the fact that colloquial and everyday vocabulary in its content is emotional, and certainly fulfills the expressive function.

So, translating Kurt Vonnegut novel «Slaughterhouse-Five or The Children's Crusade: A Duty-Dance with Death» P. Sokolovskiy uses the strategy of translation «**finding out the functional analogue**» (in 58% of cases) and «**the author's strategy of translation**» (in 27% of cases). This data strategies are those that bring the most expressive content into the semantic structure of the novel.

In such a way, psychological aspects of the explication of category of expressiveness in art translation are: *anthropocentrism* (research of objects by their role, purpose and functionality for the person); *expansionism* (a trend towards integration processes, the result of which is doing interdisciplinary research); *neofunctionalism* (integration of scientific disciplines in order to build a theory of language usage); *explanatory* (the desire to explain phenomena from different points of view).

## Conclusions

The perspective of further researches is to study the characteristics and strategies of translation of colloquial and everyday vocabulary, lexical and syntactical stylistic devices in other fiction, in particular – of the modern period. We should also read up the issue of expanding the scope of use of colloquial and everyday vocabulary, such as at the theater and in cinema. We should also study the questions of functioning of colloquial and everyday vocabulary in the system of Internet.

## References

- Vonnehut, K. (2007). *Bojnia nomer pjat', abo Chrestovij pochid ditej. V ukrajinskomu perekladi P. Sokolovskoho [Slaughterhouse-Five or The Children's Crusade: A Duty-Dance with Death. Into Ukrainian the translation have been done by P. Sokolovskiy]*. Kyiv: «Chudoznia lit-ra» [in Ukrainian].
- Kolomijec, L.V. (2011). *Perekladoznavci seminary [Translation workshops]*. Kyiv: Vydavnycho-polihrafičnyj centr «Kyivskij universytet» [in Ukrainian].
- Komissarov, V.N. (1980) *Lingvistika perevoda [Linguistics of translation]* Moskva: Mezhdunarodnye otnosheniya [in Russian].
- Min'yar-Beloručev, R.K. (1980) *Obshhaya teoriya perevoda i ustnyj perevod [General theory of translation and interpretation]* Moskva: Voenizdat [in Russian].
- Fesenko, T.A. (2001) *Konceptualnye osnovy perevoda [Conceptual bases of translation]*. Tambov [in Russian].
- Shvejcer, A.D. (1973) *Perevod i lingvistika (gazetno-informacionnyj i voenno-publicisticheskij perevod) [Translation and linguistics (newspaper-information and military-journalistic translation)]* Moskva: Voenizdat [in Russian].
- Multitran Dictionary. Retrieved from <http://www.multitran.ru>
- Vonnegut, K. (2006) *Slaughterhouse-Five or The Children's Crusade: A Duty-Dance with Death*. New York: Novels [in English].
- 

УДК 159.9: 925.923-041

DOI 10.5281/zenodo.1087692

## ПСИХОЛОГИЧЕСКИЕ АСПЕКТЫ ЭКСПЛИКАЦИИ КАТЕГОРИИ ЭКСПРЕССИВНОСТИ В ХУДОЖЕСТВЕННОМ ПЕРЕВОДЕ

**Эрнест Ивашкевич**

переводчик, соискатель,

Ровенский государственный гуманитарный университет,  
ул. Остафова, 31, г. Ровно, Украина, 33000

[Natasha1273@ukr.net](mailto:Natasha1273@ukr.net)

### **АННОТАЦИЯ**

В статье проанализированы способы экспликации категории экспрессивности в переводе П. Соколовського романа Курта Воннегута «Бойня номер пять, или Крестовый поход детей». Автор статьи проанализировал психологический контекст категории экспрессивности. Было показано, что особенности художественного перевода как одного из видов переводческой деятельности обусловлены как лингвистическими, так и экстралингвистическими факторами. Подчеркнуто, что экспрессивность является «образным

языком»; она появляется на фоне стилистически нейтральных средств и контекстов. Потому экспрессивные семантические категории считаются, как правило, стилистическими.

В статье выделены психологические аспекты экспликации категории экспрессивности в художественном переводе: антропоцентризм (исследованием объектов за их ролью, назначением и функциональностью для человека), экспансионизм (тенденцией к интеграционным процессам, результатом которых является междисциплинарные исследования), неофункционализм (интеграцией научных дисциплин с целью построения теории пользования языком) и экспланаторность (стремлением объяснить явления с разных точек зрения).

**Ключевые слова:** категория экспрессивности, антропоцентризм, экспансионизм, неофункционализм, экспланаторность.

#### Для цитаты:

Ивашкевич Э. Психологические аспекты экспликации категории экспрессивности в художественном переводе. *Психолінгвістика. Психолінгвістика. Psycholinguistics*. 2017. Вып. 22 (1). С. 92–103 [на англ. языке].

УДК 159.9: 925.923-041

DOI 10.5281/zenodo.1087692

## ПСИХОЛОГІЧНІ АСПЕКТИ ЕКСПЛІКАЦІЇ КАТЕГОРІЇ ЕКСПРЕСІВНОСТІ В ХУДОЖНЬОМУ ПЕРЕКЛАДІ

**Ернест Івашкевич**

**перекладач, пошукувач,**

Рівненський державний гуманітарний університет,  
вул. Степана Бандери, 31, м. Рівне, Україна, 33000

[Natasha1273@ukr.net](mailto:Natasha1273@ukr.net)

#### **АНОТАЦІЯ**

У статті проаналізовано способи експлікації категорії експресивності в перекладі П. Соколовського роману Курта Воннегута «Бойня номер п'ять, або Хрестовий похід дітей». Автор статті проаналізував психологічний контекст категорії експресивності.

Було показано, що особливості художнього перекладу як одного з видів перекладацької діяльності зумовлені як лінгвістичними, так і

екстралінгвістичними факторами. Підкреслено, що експресивність є «образною мовою», яка з'явилася на тлі стилістично нейтральних засобів і контекстів; тому експресивні семантичні категорії вважаються, як правило, стилістичними.

У статті виокремлено психологічні аспекти експлікації категорії експресивності в художньому перекладі: антропоцентризм (дослідженням об'єктів за їхньою роллю, призначенням і функціональністю для людини), експансіонізм (тенденцією до інтеграційних процесів, результатом яких є міждисциплінарні дослідження), неофункціоналізм (інтеграцією наукових дисциплін з метою побудови теорії користування мовою) та експланаторність (прагненням пояснити явища з різних точок зору).

**Ключові слова:** категорія експресивності, антропоцентризм, експансіонізм, неофункціоналізм, експланаторність.

### Для цитати:

Івашкевич Е. Психологічні аспекти експлікації категорії експресивності в художньому перекладі. *Психолінгвістика. Психолінгвістика. Psycholinguistics*. 2017. Вип. 22 (1). С. 92–103 [англ. мовою].

Подано до редакції 02.10.2017

Прорецензовано 18.10.2017

Прийнято до друку 28.10.2017